

What Dr. Parkhurst Says Of "The Birth of a Nation"

It is impossible to witness the film drama "The Birth of a Nation," now being shown at the National Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded out, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the National Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The national board of censorship has approved it and reaffirmed its approval. The popular indignation which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at

all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demonic fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's Theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the straining hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

TIM MURPHY'S SINGULAR EXPERIENCE



TIM MURPHY, who plays the role of Bill Bones in "Treasure Island."

Tim Murphy, who is playing Bill Bones in "Treasure Island" at the Punch and Judy Theater, New York, once had a singular experience. In which Robert Louis Stevenson figured interestingly. Away back in the late eighties, Tim Murphy went to California with "A Bunch of Keys" company, in which young Murphy impersonated a duke and a policeman. While on the coast the "A Bunch of Keys" company played one week in open. Each afternoon young Murphy with a friend went swimming in the Oakland Estuary. Near their favorite haunts they discovered a two-mast yacht, which caught their eye. It was painted white, and named the Casco. Going aboard the yacht they were informed that it was the property of a Dr. Merritt, of Oakland. They found it a beautifully made boat, the interior fitted in white and gold.

Tim Murphy and his friend were both South Sea Island enthusiasts! Stretched out in their bathing suits on the deck of the lonely boat, they dreamed of capturing the yacht and making off with it to the South Sea Islands. After being aboard the boat four times and having made deep laid plans for an escape to the South Sea, they went swimming one afternoon, and discovered that the boat had been taken away. They made inquiries, interrogating an old boatman. They asked:

"What has become of Dr. Merritt's yacht, the Casco?"

The old salt replied: "She went down into the bay about an hour ago. I hear that she was purchased by a poet fellow named Robert Louis Stevenson, and is on his way with her to the South Sea Islands."

Tim Murphy has always regretted that he did not plan his visit to the Oakland Estuary in time to either meet Robert Louis Stevenson, or see him off on the Casco, to the South Sea Islands. One of his most cherished books is Stevenson's "In the South Sea," containing a map of the South Sea, showing the various points visited by Robert Louis on the Casco.

GLEN ECHO TO OPEN ON MAY TWENTIETH

Under the same management as last year, Glen Echo Park will inaugurate its season of 1916 on Saturday, May 20. In addition to all of the amusement devices that made this resort so popular last summer, the management announces that there will be a thrilling new ride this year that is duplicated in only a few of the larger amusement places of the country.

As in the past, there will be no charge for admission at any time and the band concerts on Sundays, the open air movies every evening and other free features will again be in evidence.

The work of beautifying and improving the park is practically completed and the finishing touches are being put on the new ride. For the benefit of the dancing contingent it is announced that Charles O. Mills will be on hand every evening in the big pavilion.

"BIRTH OF A NATION" BEGINS FOURTH WEEK

Tomorrow afternoon "The Birth of a Nation" begins the fourth week of its run, and the last week but one, at the National. The first week of its engagement, the week of April 17, eleven performances were given, but since then fourteen performances have been given each week, including Sundays, so that at the close of the run, May 20, sixty-seven presentations will have been given in this city. Announcement is now being made that the attraction will run two weeks longer, beginning with tomorrow afternoon's performance. This will be a record for Washington for a \$2 attraction.

The Dolly Sisters, who are to appear in "His Bridal Night" at the Belasco Theater this week, have signed a contract with A. H. Woods whereby they are to appear under his management for a term of years.

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Morning and Afternoon 10c & 15c
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TODAY—MONDAY—TUESDAY—WEDNESDAY

America's Foremost Artists of Stage and Screen

GERALDINE FARRAR

Supported by Wallace Reid

"MARIA ROSA"

A Greater Picture Than "Carmen"—More Interesting Than "Temptation"

THURSDAY—FRIDAY—SATURDAY

Japan's Greatest Histrionic Artist

SESSUE HAYAKAWA

In "ALIEN SOULS"

This Jap Artist Will Be Remembered for the Sensation He Caused in "The Cheat"

GRAND PIPE ORGAN—SYMPHONY ORCHESTRA.

10 A. M. 6 P. M. 10c 15c

TODAY—MONDAY—TUESDAY

GEORGE KLEINE Presents

BILLIE BURKE

—IN—

GLORIA'S ROMANCE

—BY—

MR. AND MRS. RUPERT HUGHES

Highest Paid Artist in the World

In a Million Dollar Film-Play Story

ROBERT EDESON EXTRA FEATURE

WINNIFRED GREENWOOD WED. THUR.

No. 2—FRANK DANIELS in "Mr. Jack's Artistic Sense"

LILLIAN GISH FRI. SAT.

No. 2—SENNETT'S COMEDIANS in "THE OTHER MAN"

10 A. M. 6 P. M. 10c 15c

MARY BOLAND TODAY MON. TUES.

No. 2—CHESTER CONKLIN in "DASH OF COURAGE"

MABEL TALIAFERRO WED. THUR.

No. 2—HARRY WATSON in "Troubles of Musty Suffer"

10 A. M. 6 P. M. 10c 15c

CHARLOTTE BURTON FRI. SAT.

No. 2—GEORGE OVEY in "JERRY'S PERFECT DAY"

With FRANK KEENAN in "STEPPING STONE"

With WILLIAM RUSSELL in "SOUL MATES"

Down Town Ticket Office, Ogrin's Drug Store, 12th and Penna. Ave. Same prices as charged at Show Grounds.

AMUSEMENTS.

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Costumes, New Dances, Incomparable Girls—and the Enthusiasm of Youth.

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A NEW FARCE COMEDY BY LAWRENCE RISING

His Bridal Night

WITH

The Dolly Sisters

DESIGNED ESPECIALLY FOR LOVERS OF LAUGHS, LINGERIE AND THE LIGHT FANTASTIC.

B.F. KEITH'S

"WHERE THE NATION'S GREATEST LAUGH AT VAUDEVILLE."

Twice Daily and Sunday. Mats., 25c. Eves., 25c to \$1.00. Buy Today

Beginning Tomorrow Matinee and Ending Next Sunday Night.

THE LATEST MUSICAL FANTASY TO FASCINATE BROADWAY.

BERT KALMAR and JESSIE BROWN

Presenting "NURSERY-LAND" With "Old Mother Hubbard," "Jack," "Jill," "Little Boy Blue," "Little Bo-Peep," Etc.

A Frolic for Big and Little Folks by Familiar Friends of Childhood Days.

Australia's Ambassador of Fun. The "Bright and Told For" Star.

ALBERT WHELAN, MARIE NORDSTROM,

PRINCESS JUE QUONG TAI, the Beautiful Chinese "Pearl of Peking."

WM. MORRIS, FOSTER BALL and FORD WEST, MOSCOW KROS.

"Mrs. Temple's Telegram," "Bliss the Days of," "The Dashing Fellow."

Heras and Preston. The Pipe Organ Recitals. The Pathe News Pictorial.

TODAY **ADELAIDE & HUGHES** Mildred Macomber & Co. Pat Rooney & Marion Best Jim and Betty Morgan. Allan Dinehart & Co. And Last Week's Stars.

10 A. M. 6 P. M. 10c 15c

POLI'S

A SUBLIME, SCENIC AND DRAMATIC PRODUCTION OF GOETHE'S IMMORTAL POEM.

F A U S T

WITH **A. H. VAN BUREN** As "MEPHISTO"

Wonderful electric and scenic effects. The most costly production of the season.

MATINEE DAILY (Except Monday) 25c—EVENINGS, 25c, 50c, 75c

NEXT WEEK—A Dramatic Novelty. BACK HOME

CRANDALL'S

OPEN 11 A. M. to 11 P. M.

Today **KITTY GORDON**

In a Fascinating and Dramatic Photoplay

"Her Maternal Right"

Wed. **THEDA BARA**

As a Sculptor's Model in the Powerful Drama

"The Eternal Sapho"

And **CLARA KIMBALL YOUNG**

Return Engagement for One Day Only

In "The Feast of Life"

Sat. **SHOPPERS' MATINEES**

At CRANDALL'S are daily increasing in popularity. Stop in next time you're downtown.

"High Quality Photoplays, Not 'Movies' at Crandall's."

PROMISED NEXT WEEK.

"Back Home."

For the same reason that the patrons of Fox's Theater enjoyed "The Old Homestead," "Way Down East" and other great pastoral plays, they will be interested in "Back Home," Bayard's comedy, which is next week's attraction.

"Back Home" was founded on Irving S. Cobb's "Judge Priest" stories. Judge Priest, the lovable, and Jefferson Davis, the humorous darky servant, are of course among the most important personages in the play.

The Fox management promises a faithful presentation of the piece.

Vandeville.

Three stars will headline the Keith bill next week. The Shavian actress, Mary Haw and company, will be seen in "The Dickey Bird," Jack Wilson with Lillian Boardman and Frank Hurst will offer "An Impromptu Revue," while Belle Baker, the singing character comedienne, is the third in the number. Others will be Jasper, the dog-star of "Young America," Mma. Adelaide Hermann as "Cagliostro," the Master of Mysteries; Joseph Maxwell's presentation of "The Little Stranger," Ralph Smalley, the Boston Symphony Orchestra soloist; Seeman and Anderson in a novelty, the pipe organ recitals and Pathe News Pictorial.

Paramount Pictures.

Coming next week at Loew's Columbia is "The Foul Girl," in which Hazel Dawn plays the leading role as the attraction for the first half of the week. The last three days George Beban will be seen in "Paquita." Mr. Beban is noted for his Italian characterizations and this picture is said to give him splendid opportunity to display his capabilities.

Burlesque.

"The Flirting Maids" is the title of next week's show at the Lyceum and is announced as a musical hodgepodge in which comedy is the predominating feature. The cast is headed by Matt Kolb, Harry Rogers, Evelyn Price, Hazel Grant and Kitty Warren.

During the course of the production a number of vaudeville features will be introduced.

More than a score of girls, comprising the chorus, have a leading part in the production.

Feature Films.

At the Strand Theater from Sunday to Thursday of next week the feature will be a visualization of Rex Beach's story "The Idols of Men," in which the story is told by the author himself. The auxiliary attraction will be "Ford Sterling in 'The Snow Cure,'" in which he impersonates a quick doctor with a new remedy.

Feature Films.

Francis X. Bushman and Beverly Bayne will head the program at Moore's Garden Theater from Sunday to Wednesday inclusive of next week. "A Million Minutes." On Wednesday, Thursday and Friday Billie Burke will hold the screen in chapter two of "Gloria's Romance," especially written by Rupert Hughes and produced by George Kleine. An extra attraction on Thursday and Friday will be "The Vital Question," posed by Virginia Pearson, S. Rankin Drew and others. On Saturday the principal attraction will be "The Stain in the Blood," introducing Edith Sterling and other Mutual stars.

Feature Films.

At Crandall's on Sunday, Theda Bara will be seen in "The Eternal Sapho." On Monday and Tuesday, Robert Warwick will be seen in the World-Film Corporation's feature, "Sudden Riches." Wednesday's and Thursday's feature is the Fox production, "Bliss the Days of," in which Stuart Holmes and Dorothy Bernand take the principal roles. The attraction for Friday and Saturday is another World Film subject, "The Idols."

THE CURRENT WEEK.

CONTINUED FROM PAGE ONE.

city, in which Chester Conklin is featured.

On Wednesday and Thursday "Paying the Price" posed by Mabel Taliaferro will be the principal attraction. Harry Watson will also be seen on the screen in "The Troubles of Musty Suffer."

"The Soul Mates," a drama exploiting the theme of love and romance, society life and business, and featuring Charlotte Burton, William Russell, Leona Hutton, and Harry Keenan will be the main attraction on Friday and Saturday. George Ovey will head the comedy section in "Jerry's Perfect Day." Special musical accompaniments will be rendered by the Strand Symphony Orchestra.

Crandall's—Feature Films.

Kitty Gordon will be seen at Crandall's today, tomorrow and Tuesday in her latest production from the World studios, "Her Maternal Right." Miss Gordon portrays the part of an actress who is the recipient of numerous and expensive gifts lavished upon her by a young bank clerk. She finally casts him aside and he marries another. His wife later discovers that he has robbed his bank and seeking out the former object of his affections, forces her to return the equivalent of the amount stolen. Theda Bara will be seen on Wednesday, Thursday and Friday in the Fox feature, "The Eternal Sapho," in which Miss Bara portrays the part of a sculptor's model. For Saturday, a return engagement of Clara Kimball Young in "The Feast of Life," the scenes of which are laid in Cuba, is scheduled.

Hippodrome—Feature Films.

Hippodrome patrons will be afforded a worth-while treat today in the big extra feature, "The Nightingale," with Ethel Barrymore in the leading role.

This picture, said to be Miss Barrymore's greatest success, has been popular wherever shown. There will be another feature also shown today.

Tomorrow's program will include "The Purple Mace," with Stella Razeto and Marc Penton, and a Nestor film, "Her Hero Maid."

Sarah Scores Reinhardt.

We are afraid, says the Dramatic Mirror, that Sarah Reinhardt's loyalty is blinding her to the merits of one of the most revolutionary factors that has appeared in the realm of the drama in more than a generation—Max Reinhardt. In the March number of Dramatic Mirror, Reinhardt's art with the vigor of a literary Amazon. If his productions, she declares, did catch on for a time, it was only because the people in the stalls were given a chance to get a closer view of the artists. "Have no fear," she exclaims, "it was not out of admiration for Reinhardt's pseudo art." We have been too tolerant with them (the Germans). We allowed them to blow their own trumpet of superiority so long that we became intoxicated with the sound. Out of an excessive spirit of self-abnegation we foolishly placed them on a pedestal. We unjustly decried our own merits at the expense of our art. We have permitted them to gain triumphs in countries outside their own, not because we lacked discernment of their artistic inferiority, but rather because our masses were gulled by their business capacity manifested by their persistently displaying a significant poster advertisement and engineering an extensive press campaign.

Easy With Musical Play.

The recent comment that New York was of all the cities in the world the least in which a musical play could find success has been proved by the fate of several pieces of this kind which have with some appearance of prosperity in this city during the present season. Other cities have received them coldly or rejected them altogether. Yet a musical play with any little merit is able to hold its own here—of course by means of the cut-rate tickets—for weeks.—New York Sun.

BELASCO POSTPONES "ALIAS SANTA CLAUS"

David Belasco has postponed the production of Willard Mack's play, "Alias Santa Claus," until the fall. The play was to have been presented at Atlantic City this spring with a cast that included Edward J. Porter, Tammany Young, David Landau, Annie Mack Beebe and Camilla Crane.

WASHINGTON 2 DAYS ONLY

MON. AND TUES. **MAY 8-9**

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THE MANNEFORDS GREATEST RIDERS OF ALL AGES

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